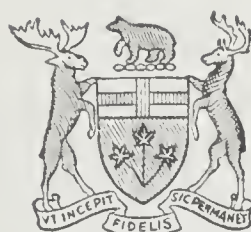


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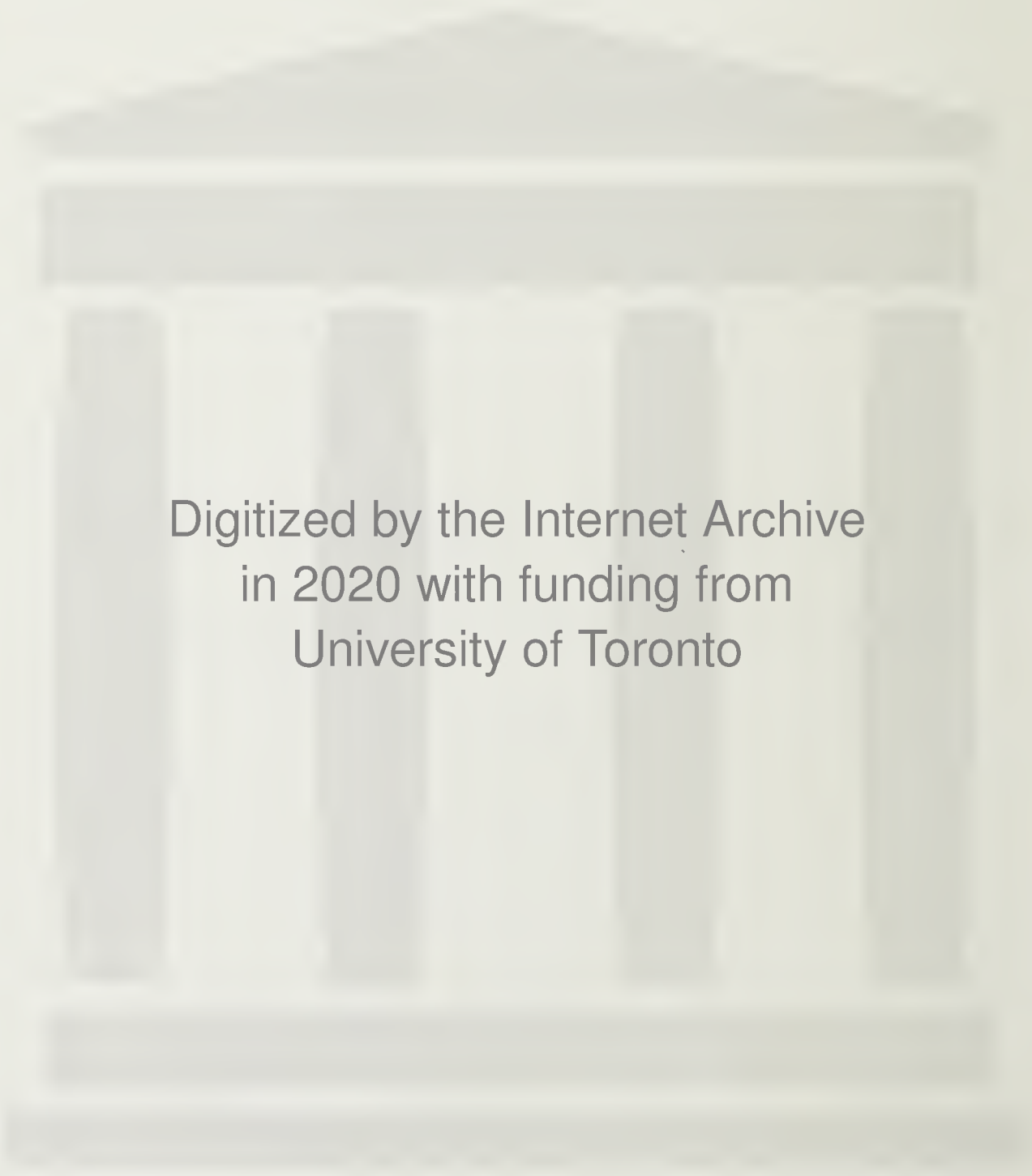
DEPARTMENT OF EDUCATION

MEMORANDUM

Re Grade 13 Departmental Examinations in English 1965

and

Notes for All Teachers of Grades 11, 12, and 13 English for 1965 - 66



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DEPARTMENT OF EDUCATION, ONTARIO
Grade 13 Annual Examinations, 1965
ENGLISH

NOTE. Credit will be given for good English and for the orderly presentation of material. Candidates who neglect these essentials will be penalized.

PART A
(approximately 25 minutes)
Answer any *three* questions in Part A.

Approx.
Values

Write your answer to each of the *three* questions chosen in a paragraph of not more than five sentences.

- 5 1. Although the boy is the main character in *By the Waters of Babylon*, the two older men from whom he learns are interestingly portrayed. Identify *one* of these men and show how the author succeeds in making him interesting.
- 5 2. Give *two* examples of ironic comedy OR *two* examples of suspense, in *Across the Bridge*, and show how each example is effective.
- 5 3. "In Thackeray's essay, *On Being Found Out*, the episode of the beating of the poltroon in St. James's Street is typical of the mood of mockery throughout the entire essay." Show how, in *two* other episodes, this mood is sustained.
- 5 4. Pratt described the "one carved instant" as the sea-gulls flew.
What effect is achieved by the use of the adjective *carved*?
How does he achieve this same effect elsewhere in the poem?
- 5 5. Give a good reason why Arnold chose to describe the beach at Dover by night instead of by day, and defend your answer.
- 5 6. Thou wast not born for death, immortal bird!
 No hungry generations tread thee down . . .

These two lines bring together two important themes in Keats' "Ode to a Nightingale". What are these two themes and how are they brought together in these lines?

[OVER]

Approx.
Values

PART B

(approximately 70 minutes)

Answer Questions 7 and 8.

7. Read the following passage carefully and answer the questions which follow it. (The sentences are numbered for your convenience.) You are advised to give some preliminary consideration to all the questions of Part B before attempting your précis.

(₁) But *King Lear* embodies truth in another important way. (₂) The goods and bads may be shown as inseparable—that is, eternally present in all human actions and in the nature of the universe—but both are real (good as well as evil), and they are distinguishable. (₃) Further, though good cannot be said to triumph, neither can evil. (₄) A balance, however *precarious*, is maintained. (₅) Although the play denies the comforts of optimism, it does not retreat into *cynicism*. (₆) Its world is hard; evil is an ever-present wolf at the door. (₇) But man is free to act and to learn. (₈) Even though Lear never learns what makes these hard hearts, he learns much about the workings of his own heart. (₉) He could have found it all in the traditional moral heritage of mankind, but such is the nature of modern tragic man that he must learn it in his own way and on his own pulses. (₁₀) He had heard by the hearing of the ear, but at last he saw. (₁₁) What keeps the atmosphere of the play still sweet is just that substance of traditional knowledge, relearned through agonizing experience, an *affirmation* in the face of the most *appalling* contradictions. (198 words)

The Vision of Tragedy,
by Richard B. Sewall.

- 12 (a) In not more than 80 words of connected prose, write a précis of the above passage. (Write your answer on alternate lines.)
- 3 (b) List *three* transitional words in the paragraph, giving the number of the sentence in which each appears.
- 3 (c) Explain the importance of sentence 7 in the structure of the passage.
- 4 (d) From the meanings offered below for each of the italicized words in the passage above, choose the meaning closest to the intention of the author.

Approx.
Values

(Sample answer: *pertinacity* means stubbornness.)

- (i) *precarious*: presumptuous, uncertain, strange, excessive.
- (ii) *cynicism*: hypocrisy, disapproval, neuroticism, scornfulness.
- (iii) *affirmation*: reconsideration, declaration, insinuation, consecration.
- (iv) *appalling*: terrifying, distasteful, vulgar, insoluble.

18

8. Answer *either* (a) *or* (b).

(a) "But man is free to act and to learn."

(sentence 7 of the passage in Question 7)

- (i) What do Lear's actions in Act I, scene 1 of *King Lear* reveal about his character?
- (ii) By examining Lear's statements during the storm on the heath, discuss what he has learned about himself and about human nature in general.

OR

(b) "Further, though good cannot be said to triumph, neither can evil."

(sentence 3 of the passage in Question 7)

Drawing your specific illustrations from the characters and fortunes of Gloucester and his sons in *King Lear*, develop an argument which agrees or disagrees with this statement.

PART C

(approximately 60 minutes)

Answer any *two* questions in Part C.

15

9. "In *A Man for all Seasons* Bolt contrasts More with Master Richard Rich and with the Duke of Norfolk in order to bring aspects of More's character clearly to our attention." Support this statement, giving specific illustrations from the play.

15

10. This question concerns Conrad's *Youth* and Hemingway's *The Old Man and the Sea*.

Show, by specific references to the two novels, how the young Marlow's response to the challenge of the sea is that of youth, while Santiago's response is that of old age.

Approx.
Values

15

11.

Love, we are in God's hand.
How strange now looks the life he makes us lead;
So free we seem; so fettered fast we are!
I feel he laid the fetter; let it lie!

(a) Show that the above statement by Andrea del Sarto is in character.

(b) By demonstrating that it is he himself who is largely responsible for his fetters, show that Andrea is wrong in making the statement.

PART D

(approximately 25 minutes)

12. Read the following poem, and then answer the questions below it.

THE GARDEN

Like a skein of loose silk blown against a wall
She walks by the railing of a path in Kensington Gardens,
And she is dying piece-meal of a sort of emotional anemia.*

And round about there is a rabble
5 Of the filthy, sturdy, unkillable infants of the very poor.
They shall inherit the earth.

In her is the end of breeding.
Her boredom is exquisite and excessive.
She would like someone to speak to her,
10 And is almost afraid that I will commit that indiscretion.

—Ezra Pound.

**anemia*: a disease of the blood, ordinarily accompanied by weakness; the term is used here metaphorically.

3

(a) Why is the simile in the first line effective?

6

(b) Describe *two* symptoms of the woman's 'emotional anemia.'

4

(c) Lines 4-6 twist the Bible's words: "Blessed are the meek, for they shall inherit the earth." What was the poet's purpose in making this change?

2

(d) Why do you think the poet chose "The Garden" as the title of his poem, instead of a title more closely related to the woman?

ENGLISH

I. GENERAL COMMENTS

At the conclusion of the marking period in 1965, the markers in English discussed the English question paper and agreed that it followed most of the suggestions of the Grade 13 English Experimental Committee report. The idea of asking a candidate to generalize or draw conclusions and to defend certain statements was approved, as was the idea of questioning in depth, even at the expense of omitting some parts of the course. The shorter paper gave more time for organization, and resulted, in many cases, in superior answers.

A fair number of brilliant papers revealed an intimate knowledge and a deep love of literature. Papers whose marks disappointed the writers revealed weaknesses which are summarized in this Circular.

The following suggestions and notes on answers are included to assist teachers in helping their pupils to remedy weaknesses evident in many of the 1965 answer papers.

- (a) Students should read a complete section of the paper before beginning to answer. This practice should prevent their ignoring the choices offered and wasting their time by answering far more questions than required. In 1965 some students penalized themselves to the extent that they were unable to finish the required questions, despite the fact that approximate answering times and approximate marks were clearly indicated on the paper. Many students wrote more than a page for each question of Part A, although the suggested length of an answer was five sentences.
- (b) Students should learn to generalize or to draw conclusions, and should not try to make an illustration or reference do double duty as both a statement and a reference. In question one, it was common for a student to write, "The father is made interesting when he says, 'It is forbidden to go east . . . go on your journey.' " There is no statement of how the quotation proves that he is interesting; therefore the illustration is worthless. Had the candidate said, "The father is made interesting *in his understanding of the questing spirit of youth*. He says, 'It is forbidden to go east . . . go on your journey.' " he would have received marks for his statement and for his illustration. If the method is clearly implied, an answer can earn full marks.
- (c) Students in general organized their answers better than in previous years, but too often an entire paragraph, rather than a sentence or two, was devoted to a restatement of the demands of the question. Students who followed the rules of good composition and used a topic sentence for each paragraph saved much valuable time.

(d) Teachers should continue to stress that candidates would be well advised to adopt the following procedure for questions requiring fairly extensive answers:

- (i) Read the entire question.
- (ii) On the left side of the book (the side reserved for rough work), jot down the pertinent details (generalization or character trait, etc., followed by the incident or scene, followed by the specific part which proves the point).
- (iii) Keep the various numbered or lettered sections of an answer separate.
- (iv) On the right side of the book (correctly numbered), in one sentence state the purpose of the answer, normally incorporating the key words of the question.
- (v) In a separate paragraph for each key word, using good English sentences, deal with the pertinent information from the left page.
- (vi) Stop writing when the question is answered. Going on and on wastes time.

Students who remembered recommended logical procedures for answering questions did well on the examination. They made a statement or generalization, selected a specific incident or scene from the text, and the necessary action or speech from the scene, to prove their statement.

Deductions to a maximum of six marks were made for faulty English usage. Examples of such types of errors may be found in the composition section of this booklet.

Note: Teachers are advised to read carefully Departmental Memoranda related to the Grade 13 Examinations of 1966 as they are received in the schools.

Deductions to a maximum of five marks were made for errors in spelling. Many words on the examination paper were misspelled in the

answers! The following words were among the most frequently misspelled:

accommodate	gullible	receive
argument	humorous	referring
basically	hypocrisy	separate
beggar	illegitimate	similar
beginning	legitimate	simile
challenge	livelihood	soliloquy
conscience	loneliness	speech
deceive	occasion	stubbornness
dependent	occurrence	succeeded
develop	occurring	suspense
discreet	optimistic	symptom
emphasize	penitent	tries
epitome	perjury	truly
exhilarated	preceded	villain
existence	preferred	woman
exuberance		

The words in the following groups were frequently interchanged: there, their; choose, chose; loss, loose, lose; its, it's; to, too, two; where, were; led, lead; principal, principle.

PART A

II. NOTES ON THE ANSWERS

The short stories and the essays were used again as the basis for comparatively easy questions to instil confidence in the candidates. These questions called for 1) some factual knowledge, and 2) some degree of appreciation. Moreover they requested brevity in the answer.

While many students earned fair marks, some again this year showed a lack of specific knowledge and more showed a weakness in making the generalization required. Many students did not heed the request for brevity, just as many ignored the requirements to answer only three of the first six questions, and so lost valuable time.

Question 1

Although the boy is the main character in *By the Waters of Babylon*, the two older men from whom he learns are interestingly portrayed. Identify *one* of these men and show how the author succeeds in making him interesting.

The student was asked to identify one of the older men *and* elaborate on the source or sources of interest in connection with him.

The following answer was awarded full marks:

One of the two older men interestingly portrayed is the priest, the boy's father. The author succeeds in making the father interesting in a number of ways. First, the man is very wise and philosophical. He pauses to consider all

that the boy has to say and then he answers in short, simple sentences; for example, when the boy tells his father about his dream, his father replies after a moment of silence, "This is a strong dream". The old man's ancient way and archaic language interest us: he speaks in simple sentences such as, "It is forbidden to travel east."

Question 2

Give two examples of ironic comedy OR two examples of suspense, in *Across the Bridge*, and show how each example is effective.

Most students were able to give examples of ironic comedy, but many were unable to show the effectiveness. They were expected to show why the irony was comic or why the examples were ironic, or again they could have explained the effect obtained in the whole story by the use of such irony.

Similarly the students could have treated the examples of suspense, showing in what ways they aroused suspense or how these examples affected the reader's enjoyment of the story.

The following answers were awarded full marks:

One example of ironic comedy in "*Across the Bridge*" was portrayed by the first meeting of the two American detectives and Mr. Calloway. The detectives had a picture of Calloway, but he had aged and grown a mustache since the picture had been taken. The detectives ironically seemed to exclude Mr. Calloway from their possible fugitives and instead of seizing him, went to sit beside him in the plaza.

Another example of ironic comedy was the narrator's statement that the life for which Mr. Calloway longs on the American side of the bridge is just the same thing over again.

The first example helps to heighten the suspense for the reader, and the second tones down the pathos and makes the reader detach himself from any emotions of pity he might have had for Mr. Calloway.

One example of suspense occurs when the two detectives meet Mr. Calloway without recognizing him. The reader is anxious to know whether or not the detectives will suddenly realize with whom it is they are conversing. The expectancy of the crowd, waiting in silence for the result of the meeting of the detectives and Mr. Calloway, intensifies the suspense.

A second example occurs when the dog chases Calloway down the street, causing the latter's death. As the dog is chasing his master, questions flash through our mind: Will Mr. Calloway escape? Will the police catch him? What will happen to the dog? Thus at this point, suspense is at a very high point in the story.

Question 3

"In Thackeray's essay, *On Being Found Out*, the episode of the beating of the poltroon in St. James's Street is typical of the mood of mockery throughout the entire essay." Show how, in two other episodes, this mood is sustained.

The third question was the least ably handled of the three on the prose selections. Students failed to show how the mood of mockery was sustained. They could have done this by showing how each episode made a mockery of hidden character flaws, or by showing that it was sustained by irony or by hyperbole.

The following answer received full marks:

The mood of mockery is sustained in *On Being Found Out* in the opening episode of the essay when the schoolteacher searches for a guilty boy among his pupils, by the obviously ridiculous act of placing their hands in a bag of soot. The fact that the teacher believes that the guilty one will refuse to take the test ridicules the teacher and in general all of the educational system and its methods.

Thackeray also uses irony to mock people's attempts to conceal their crimes. The abbé states to his audience that his very first penitent was a murderer; then the Marquis enters and reveals the fact that he was the abbé's first penitent and that he surely astonished him by his confession. In this example, although the abbé had not given the name of the penitent, and the Marquis had not stated his crime, both of these facts were found out by the listeners.

Question 4

Pratt described the "one carved instant" as the sea-gulls flew. What effect is achieved by the use of the adjective "carved"? How does he achieve this same effect elsewhere in the poem?

For full marks the candidate was required to (i) identify clearly *one* effect achieved by the use of the word "carved", (ii) give up to two other words or expressions that create the same effect, and (iii) establish how the word "carved" or the other words chosen achieve this effect.

This question was fairly well answered, but many students weakened their answers by failing to explain a specific effect that could be shown to be related to the word "carved"; or, once having stated an effect of carved, by failing to illustrate *that same effect* when selecting other words or expressions from the poem. Most students knew the poem well, but many could not keep their line of thought directly on the question.

The following answer was awarded full marks:

The effect Pratt achieved by using the adjective "carved" is that of stopping time. For a split second, movement and animation cease, and the reader can examine the "frozen" action as long as he likes.

This same effect is achieved in "Etched upon the horizon blue/The frieze must go unchallenged." Here the "etched frieze" stops time and the metaphor takes the gulls from the air and changes them into a sculptured frieze which the reader can see and also touch.

Question 5

Give a good reason why Arnold chose to describe the beach at Dover by night instead of by day and defend your answer.

For full marks the student was required

- (i) to state his reason clearly and logically, and
- (ii) to support his reason with a full and valid defence.

The chief difficulty students encountered was in establishing a good reason for Arnold's choice of a night setting.

Successful students usually chose one of the following approaches:

- (a) a statement of the metaphorical connotations of night (a state or time of obscurity, ignorance, misfortune, etc.)
- (b) a statement of the relationship between the atmosphere of the night setting and the theme or mood that Arnold wished to convey.

This sample opening statement combines both approaches:

"Arnold chose to describe the beach at Dover by night instead of by day because the scene of a 'moon that lies fair' in a tranquil bay and all the calmness associated with a night scene provide the contrast that Arnold requires to enforce his theme."

Students, though asked for *a* good reason, too often gave a variety of undefended reasons or failed to state a reason at all. Often the defences bore no clear relationship to the reason given, but instead summarized the poem or Arnold's life.

The following answers received full marks:

Arnold's decision to describe the beach in the darkness is in keeping with his pessimistic theme of a world without purpose. In his description of the world in the final stanza, he three times makes reference to the "darkness" of the world: "Hath really neither joy, nor love, nor *light*", "we are here as on a *darkling* plain", "where ignorant armies clash *by night*". The fact that Arnold cannot see the world clearly (because of the darkness) emphasizes his idea that there is no purpose or pattern to life.

To fit the melancholy mood of his poem, Arnold describes Dover Beach by night. No glimmer of light must brighten the dark world where the sea of faith is at ebb tide, and people must turn to human love for hope. The sounds of the sea which suggest the "turbid ebb and flow" of human misery are much more effective at night, for they are the poet's major contact with the waters which he can see only dimly in the darkness. Thus, with no bright picture of landscape, our minds are free to grasp the hopelessness of the world without faith as we hear the wind howling around "the vast edges drear and naked shingles of the world". Then, too, we associate darkness with evil, and we can better imagine the terrible world where "ignorant armies clash by night".

Question 6

"Thou wast not born for death, immortal bird!
No hungry generations tread thee down . . ."

These two lines bring together two important themes in Keats' "Ode to a Nightingale." What are these two themes and how are they brought together in these lines?

For full marks the student was required

(i) to indicate briefly the two themes present in the quotation, (ii) to indicate the means by which the author brings the themes together, and (iii) *either* to elaborate on each of the themes as they are revealed in this quotation or elsewhere in the poem *or* to explain the effect of the means by reference to the quoted lines.

This question was answered satisfactorily by the students who remembered that the two themes chosen had to be contained in the two lines

of the quotation. Many students ignored the quotation entirely and dealt with the idea of theme only in relation to the poem as a whole. In this question, as in Question 5, many students used references and explanations which were based on general background material rather than on the poem itself.

The following answer was given full marks:

In Keats' *Ode to a Nightingale* two themes are presented. The poet lives in a world of misery, death, and despair, in a transient world of pain, whereas the nightingale lives in a world of joy, beauty, and song. In the poet's world "where palsy shakes a few last, sad, grey hairs and youth grows spectre-thin and dies" everyone is dying or will die. However, the bird and his world are immortal, living forever. The two lines bring the two themes together in the contrasting words "death" and "immortal" and the words describing the poet's world, "hungry generations tread thee down".

PART B

7 (a) Suggestions regarding the précis and the recommended marking scheme appear in the Composition section of this Circular.

7 (b) List *three* transitional words in the paragraph, giving the number of the sentence in which they appear.

- But (sent. 1)
- another (sent. 1)
- Further (sent. 3)
- But (sent. 7)
- but (sent. 9)
- but (sent. 10)

For each word 1 mark
Maximum 3 marks

7 (c) Explain the importance of sentence 7 in the structure of the passage.

1. Having described (in sents. 1-6) a hard world,
2. the author introduces a new idea which modifies (changes, revises) this picture (idea of transition)
3. by introducing the idea of "learning" which is the theme of the paragraph

OR

and is the final explanation of the tragic truth only mentioned in the topic sentence.

4. If, instead of pts. 1 and 3, the candidate makes a reference to a change from the general to the specific, give 1 mark

starting point 1 mark
idea of "transition" 1 mark
finishing point 1 mark

Maximum $1 + 1 + 1 = 3$ marks

7 (d) Words whose meanings are closest to the intention of the author.

- (i) precarious (means) uncertain 1 mark
- (ii) cynicism (means) scornfulness 1 mark
- (iii) affirmation (means) declaration 1 mark
- (iv) appalling (means) terrifying 1 mark

Note: No penalty for tabulation in this question.

$$1 + 1 + 1 + 1 = 4 \text{ marks}$$

8. Answer *either* (a) *or* (b)

8(a) "But man is free to act and to learn."

(sentence 7 of the passage in Question 7)

- (i) What do Lear's actions in Act 1 scene 1 of *King Lear* reveal about his character?
- (ii) By examining Lear's statements during the storm on the heath, discuss what he has learned about himself and about human nature in general.

8(a)(i)

In general, students did well on this part of the question, many of them earning full marks. In accordance with the trend towards study in greater depth, the marking scheme made it possible for a candidate to earn full marks if he supported only one important characteristic of Lear (e.g., pride) with a sufficient number of supporting actions and/or a very rich elaboration of those used. On the other hand, the maximum for the question could be reached by naming four different characteristics, each supported by an action of King Lear. Elaboration of points did not have to be exact quotations; specific references to one particular point in the action by paraphrase or descriptive detail were acceptable. No marks were given, however, for the mere statement of a characteristic; e.g., "Lear was foolish". Each characteristic had to be supported by an action, and the action had to include sufficient detail to *support* the characteristic. For example, "Lear showed folly in dividing his kingdom", is worthless, but, "Lear showed folly in dividing his kingdom to prevent future strife" reveals the faulty reasoning behind what might have been a sensible action.

Some weaknesses noted were the following:

(a) Some students began their answer with a list of characteristics. "Lear shows himself to be proud, selfish, vain, impetuous, and quick tempered", and evidently expected the examiner to decide which he was illustrating.

(b) Others failed to state a characteristic clearly; e.g., "Lear lost his temper when Cordelia refused to express her love for him".

(ii)

In part (ii) as in (i) marks were awarded for study in depth (although this was not necessary to obtain full marks) by allowing credit for *each*

illustration or reference that correctly elaborated on something learned by Lear on the heath. This question required a precise knowledge of Act III scenes 2, 4, and 6. Many students introduced ideas from Act IV and even Acts I and II; e.g., "Lear realized now that he had treated Cordelia badly". This reference, of course, received no marks.

Good students supported their answers by pertinent quotations, correctly integrated. Students should be instructed in how to do this, especially when the quotation is a phrase inserted into the sense of the sentence and thus is a grammatical part of it.

Weaknesses noted were the following:

(a) Some students used quotations without reference to any truth learned by Lear that these words illustrated. Quotations cannot do a student's work for him, nor should the examiner be expected to apply them for him.

(b) Others, as in part (i), disregarded the wording of the question and failed to state clearly what truths Lear learned.

(c) Some students failed to distinguish between what Lear learned "on the heath", and what knowledge he had gained before he arrived there. For example, he knew of the deceit and ingratitude of Goneril and Regan before he came to the heath.

Such material received no marks.

The following answers received full marks:

8(a)(i)

From Act I, scene (i), we learn that Lear is imperious, self-centred, and a poor judge of character.

He shows his imperious characteristics when he immediately disowns Cordelia for failing to flatter him, and when he banishes Kent for trying to make him reconsider his rash decision.

His self-centredness is revealed when he says that in dividing his kingdom, he will give the biggest portion to the daughter who is best able to tell everybody how she loves him. This is really asking for a public display of affection to show everybody that his daughters love him and to reassure himself of the fact.

He reveals that he is a poor judge of character when he does not realize that Goneril and Regan are lying about their love for him because they want to get the bigger share of his kingdom, and that Cordelia does not flatter him with lies, not because she does not love him, but because she loves him too much to flatter him.

Another glaring example of his poor judgment is his banishment of Kent, who tried to make him see the folly of his actions, as a traitor.

By showing these traits, Act I, scene (i), reveals the most important facets of Lear's character.

8(a)(ii)

During the storm on the heath, Lear passed through a process of spiritual regeneration in which the true values of life, love and charity, were to replace pride and vanity. Lear does not blame the storm for causing him misery, but

rather those “pelican daughters”, “to whom I gave all”. However when Lear states “pour on I will endure”, we see him entering his process of spiritual regeneration for here was a man who just lacked endurance, obtaining it. In his speech, “poor fool and knave, I have one part in my heart that’s sorry yet for thee”, he displays sympathy and understanding, both of which are qualities that were initially lacking to him. In his speech “poor naked wretches, whereso’ere you are”, we see him extending pity and compassion to all unfortunate souls on the heath. How remarkable a change from the vain and selfish Lear of Act I Scene (i)! In his speech, “is unaccommodated man no more than such a poor, naked forked-animal as thou art”, we see Lear searching his soul for the true answer to the values of life and it is here that he finds part of his answer, for in taking off his clothes, Lear is ridding himself of the sophistications, conventions, and moral laws of his society. He is ridding himself of his pride, vanity and impatience and replacing these with the true values in life—love and charity.

8(b) “Further, though good cannot be said to triumph, neither can evil.”
(sentence 3 of the passage in Question 7)

Drawing your specific illustrations from the characters and fortunes of Gloucester and his sons in *King Lear*, develop an argument which agrees or disagrees with this statement.

This question, optional with 8(a), was less often selected by the candidates, but those attempting it usually did well, provided they had learned how to organize an answer. It obviously divides into two parts: specific illustrations of the ascendancy of good or evil; and some form of argument, based on this evidence, and reaching some definite and reasonable conclusion. The evidence falls naturally into three paragraph divisions: Gloucester, Edmund, and Edgar. Within each paragraph, points will develop naturally, following the sequence of events in the sub-plot.

Each event selected had to be clearly designated as evidence of the triumph of evil or the triumph of good. One mark was given for each specific example of the ascendancy of good or evil, and one additional mark for enrichment of the example by quotation or further specific detail. In order to prevent candidates from gaining unearned marks by merely summarizing the sub-plot, the rule was strictly enforced that marks were to be given only for specific items of evidence on one side or the other, and not more than one “enrichment” mark awarded for each item.

There was plenty of material available. The marking-scheme, which did not attempt to be all-inclusive, listed 11 items for Gloucester, 14 for Edmund, and 7 for Edgar, more or less equally illustrating ascendancy of both evil and good.

It was quite possible for a clear-thinking student to use the same incident for more than one character. For example, he might use Edgar’s banishment as evidence of Edmund’s malicious scheming, Gloucester’s credulity or Edgar’s generous and trusting nature.

15 marks were given for this part of the question. To obtain full marks students had to deal with all three characters according to the clearly expressed intent of the question.

The fourth and final paragraph should have been the development of an argument based on the evidence presented by the student, a sort of judicial summing-up, the striking of a balance on a moral profit-and-loss

account. It was expected that candidates would make use of such connectives as "since . . ., therefore . . ." or "although . . ., yet . . .". However, this summation was generally inadequate and few earned the full 3 marks given for this part of the question

Some students handled the summing-up by means of a running comment interspersing the listing of specific examples. This, if intelligently done, was quite acceptable. The question, of course, permitted three different conclusions to be drawn: good triumphs, evil triumphs, neither triumphs; any one of these was acceptable.

Some of the weaker students attempted to draw all three conclusions in various parts of their answer. For the most part they were those who did not attempt to handle the three characters separately, jumping from Edmund to Edgar to Gloucester, and sometimes getting Edmund and Edgar mixed up. Candidates who neglected to organize their answers usually did not follow the chronological sequence of events, and in consequence omitted important items of evidence, or expatiated at too great length on a single episode that could have been handled in one simple sentence by a candidate who knew what he was doing. There was also the usual number of candidates who came prepared with prefabricated character-sketches of all the principals, and insisted on using them whether they answered the question or not.

In short, the best answers were those of students who had read the question carefully, who organized their answers, and who expressed themselves with clarity and brevity.

The following answers obtained full marks: 18.

8(b)

I feel that the statement "though good cannot be said to triumph, neither can evil" is both justifiable and valid. The kind, simple-souled Gloucester, who essentially is good, nevertheless pays for his human weakness. His immoral fathering of Edmund results in an unloving, unthankful, and thoroughly distasteful son who betrays him to the forces of evil. Edmund scornfully says he has "a father credulous and a brother noble," who can be manipulated easily by him. Through Edmund's craft, Gloucester banishes his good, loving son Edgar, trusting implicitly in the smooth-tongued bastard, Edmund. For his folly of lack of understanding the nature of his sons, evil scores a harsh triumph. Edmund abandons his father, allowing the Duke of Cornwall to gouge out the poor father's eyes. Regan cruelly forces the evil truth about his son's treachery and cold-heartedness upon him. Yet, through his almost insupportable physical and mental anguish and grief, Gloucester gains human understanding. Good balances evil. His tortured mind bent on death, he determines to commit suicide at the cliffs of Dover. However, Good, represented by Edgar, disguised as "Poor Tom," appears on the scene. Edgar, out of his great love for his absurd father, attempts to save him from further pain. By tricking Gloucester into thinking his short fall was really a long plunge over the cliffs, he convinces him that fate had decreed he should live. Shortly afterwards, he reveals himself to his father. Though the culmination of shocks is too much for the old man, he dies happy and forgiven. Good and evil have balanced.

Little good can be said about the forces that motivate the bastard Edmund. He is a complete contrast to his kind-hearted brother Edgar. Although his illegiti-

mate birth was obviously not his fault, his overwhelming obsession with his "baseness", "bastardy" and the fact he is "illegitimate" is his fault. Before his father can send him away again, he determines to have the lands of the "legitimate Edgar"—if not by birth, then by wit. Nature is his goddess—the goddess of the ruthless beast. He defies morality and the conventions of society to gain his evil ends. Through treachery he causes Edgar's banishment, his father's promise to help him and his assurance of becoming a protégé and ally of the powerful Cornwall. By traitorous, base craft, he supplants Gloucester as Earl. He wins the love of the two lustful, hypocritical daughters of Lear, Goneril and Regan.

Although the success of his scheming seems to be a triumph of evil, good attempts to redeem itself. Both evil daughters die out of jealousy and love for him and he himself is killed by Edgar. Just before he dies he attempts to make amends by telling of his plan to hang Cordelia and urges Edgar to make haste to the Captain assigned the task—a minor triumph of good. However this admission comes too late for Cordelia.

To offset the bitter taste of evil that Edmund leaves, his foil Edgar is a complete contrast. The noble, trusting brother, unjustly banished, harshly wronged by his father to whom he has always been devoted, is a symbol of good. Through his resourcefulness in disguising himself as a common Bedlam beggar and his imaginative and poetic qualities that enable him to change his father's mind from black despair to resolution and hope, he enables the forces of good to triumph. He forgives his father and loves him dearly. He challenges Edmund as an unknown knight and kills him in the subsequent sword-fight. Edmund's evil triumph has not lasted long.

In this way, by tracing the characters and fortunes of Gloucester and his sons, I believe I have shown that good balances evil. Neither can be said to triumph.

PART C

Question 9

"In *A Man for all Seasons* Bolt contrasts More with Master Richard Rich and with the Duke of Norfolk in order to bring aspects of More's character clearly to our attention". Support this statement, giving specific illustrations from the play.

The question proved to be a challenging one for all candidates, testing not only their detailed knowledge of the play but also their skill in the writing of contrasts.

The most conspicuous weaknesses in answering this question were the inability of candidates to present clear-cut statements of contrast; their attempt to make illustrations do the work of statement; their failure to give specific references to definite scenes in the play; and their tendency to offer points of contrast that were not, as the question required, differences in character.

The organization of the answers was often inadequate. The best answers dealt separately with the contrast between More and Rich and between More and Norfolk, and began each paragraph with a clear-cut statement of contrast that was developed by pertinent illustrations on both sides. Some superior candidates who adopted the three-way approach, contrasting More with Rich and with Norfolk on a single point of difference, acquitted themselves well, but the average candidate who attempted this more subtle method was not able to cope with the nuances involved and soon became confused. Such a statement as "More was religious but Rich and Norfolk were not" hardly captures the precise distinctions in the attitude to religion of the three characters in the play.

The following well organized and well illustrated answer was given full marks:

Richard Rich serves as a foil for Thomas More in *A Man for All Seasons*. More is a man of integrity, a man who puts principles before material gain. Rich, however, is venal, and would sacrifice principles and loyalty to gratify his ambition. He believes that "every man has his price", and puts his belief into action when he gives perjured evidence at More's trial in order to become Attorney-General for Wales. More comments sadly: "It profits a man nothing to sell his soul for the world—but for Wales!" He himself cannot be bought. When a woman attempts to bribe him with a silver goblet, he gives it away. He proves that ambition and material gain are unimportant to him when he says that he was "forced" into office, and when he gives up his position as Chancellor on a point of principle.

More is a philosopher, while Rich is interested only in the pragmatic. When Rich says, "A man can be bought with suffering", he means that it is simply a practical matter of making a man "suffer enough" so that he will cooperate when offered escape. For More, it is a "profound" statement, involving the concept of martyrdom. More's profundity of mind is made clear to the audience by contrast with Rich's shallowness.

More is contrasted with Norfolk as well. While More is a scholar and a lover of books, Norfolk's interests lie in hunting. More has read and understood Machiavelli's work, whereas Norfolk dismisses it with "a nasty book, so I hear." While More's mind dwells on religion and ethics, Norfolk is interested in "quarreling over some rat-dog's pedigree".

Norfolk's bluff tactlessness serves as a foil for More's kindness and diplomacy. When Rich attempts to give Aristotle's definition of mist, Norfolk ignores him rudely going on with his argument. More, however, kindly asks, "What was that of Aristotle's, Rich?"

The most basic contrast between Norfolk and More lies in the question of selfhood. More's self is his soul, and he must be true to it, but Norfolk will compromise, and swim with the current. "Can't you come along with us for fellowship?" he begs More. But More replies, "And when you are sent to Paradise for doing according to your conscience, and I am damned for not doing according to mine, will you come with me, for fellowship?"

Through contrast with Rich and Norfolk, men of convenience and compromise, Sir Thomas More is revealed to us as a "hero of selfhood".

Question 10

Show, by specific references to the two novels, how the young Marlow's response to the challenge of the sea is that of youth, while Santiago's response is that of old age.

Students were expected to give one or more *responses* for each of the two men, to show how those responses were *typical* of each man's age, and to *illustrate* with specific references from the two novels.

Many students did not clearly establish an actual response. Others included responses which, while typical of youth, were not connected with the challenge of the sea. Candidates who failed to read the question thoroughly treated it as a contrast in character or employed a purely narrative approach. Generally speaking, the candidates handled the responses of Marlow more competently than those of Santiago. They tended to dwell on Santiago's experience and skill rather than on actual responses.

A large number of students merely stated *that* the response or responses chosen were typical of old age or youth without indicating *how*.

Although most students appeared to know the two novels well enough to illustrate the responses with specific references, some tended to include memorized quotations from the novels without relating them successfully to an established response. This was particularly true of the apostrophes to youth in the Marlow novel.

The following answer, which received full marks, is a good example of a brief but effective answer:

Marlow's response to the sea is that of adventure. When the pumps fail and the *Judea* is leaking badly, Marlow's response, over and above his concern to keep the barque afloat, is that this is a "deuce of an adventure". Marlow takes pride in the fact that he is lasting out the storm as well as any of the other men, and he thrills to every new challenge the storm, the extended stay in Falmouth and the fire can throw at him. For example, he leaps down into the hold without regard for the danger involved. When he is given his first command after the *Judea* sinks, he races ahead of Beard and Mahon so that he can prove to himself that he can handle a ship at sea. He welcomes these challenges, for youth needs and wants a chance to prove itself. The sea is a worthy opponent.

For Santiago, however, the sea is "la mar", which in Spanish is feminine and what men call the sea when they love her. Marlow belongs rather to the kind of men who fish from motor boats, who regard the sea as an adventure and an enemy. Santiago does not go to sea for adventure; rather, his response is that of a quiet old man seeking sustenance with the patient endurance that only old age can bring. Santiago has all the resolution that Marlow displayed at the pumps, when he becomes "hooked to the biggest fish he had ever seen, bigger than he had even heard of", but his resolution stems not from the adventurous spirit of youth, but from necessity brought on by hunger and from years of acquired skill and patience as a fisherman. Yet, Santiago is proving something too, and "the thousand times he had proved it before meant nothing". But what Santiago is proving is that he is still strong enough for "a truly big fish", and, perhaps more important, that he is still worthy of the respect of the other fishermen.

Perhaps the most vivid contrast between Santiago's and Marlow's attitudes is found in their own words. When Santiago experiences his second day in the tow of the great marlin he says, "He's feeling it now, and so God knows am I!". Marlow, at the height of the October gale, can revel in "the strength" of youth.

Question 11

Love, we are in God's hand.

How strange now looks the life he makes us lead;

So free we seem; so fettered fast we are!

I feel he laid the fetter; let it lie;

(a) Show that the above statement by Andrea del Sarto is in character.

Students who answered this part of the question well recognized that the words "in character" involve more than a mere character revelation and proceeded to show how the characteristics suggested by these lines are typical of Andrea in his behavior throughout the poem. A complete answer should contain, first, statements which establish definite qualities of character revealed in the quotation and supported by references to the quotation, and, secondly, further references to other parts of the poem which show

these qualities to be typical of Andrea's character as he is portrayed by Browning. The following answer was considered satisfactory:

In the passage, Andrea remains true to his character. When he says, "We are in God's hand," and "I feel he laid the fetter," he is fastening the blame for his own weaknesses on fate or the "will of God". He also does this on other occasions when he says, "All is as God overrules," and "At the end, God, I conclude, compensates, punishes." He further comments in the given statement that, since man is fastened to his fate, it is futile to try to oppose the "will of God". He shows this weakness when he says, "Let it lie." Andrea has such weakness of will that he cannot force himself to reject this fate and become once more a strong-willed, individualistic artist.

Students who answered this part of the question poorly either failed to consider the character of Andrea in the light of the whole poem, or introduced qualities of character, such as infatuation or moral dishonesty, which are not suggested in the given quotation.

Question 11(b)

By demonstrating that it is he himself who is largely responsible for his fetters, show that Andrea is wrong in making the statement.

In the quotation, Andrea revealed an irresponsibility of character, seeking to blame others for his plight. In question 11(b) the student was asked to argue against Andrea's statement and to prove, by reference to Andrea's character, deeds, and words, that it was Andrea himself who was responsible.

Although Andrea's infatuation with Lucrezia was the basic cause of all trouble, yet there were other areas of weakness in his character—his permissiveness with Lucrezia, his lack of moral and artistic integrity, his lassitude and inertia towards his art, his disregard of his occasionally disturbed conscience—which were also responsible for making him the weak creature he appears in the poem.

Students who spent the few moments required to plan and organize their answers did well. A number of students misinterpreted the question and lost marks by arguing Lucrezia's guilt.

The following answer was considered satisfactory:

Andrea's fetters were his failure to do inspired work, his lack of moral honesty, and his infatuation with Lucrezia. Each of these fetters was largely the result of his own weakness and action.

There were several reasons for Andrea's uninspired work. He compromised his art by working for Lucrezia's "friend's friend", painting pictures he didn't want to, and even accepting others' interpretation and treatment. He was not doing what he himself felt. He left the inspiring environment of the French court because Lucrezia "called". His "golden" French days gave way to a "silver gray" which he did not seem to want to fight. He blamed Lucrezia for failing to inspire him, but admitted that "incentives come from the soul's self."

Andrea lacked moral honesty. He absconded with the money entrusted him by King Francis and built "the melancholy little house", but he found it easy to excuse away his feeling of guilt. He also excused himself for his neglect of his parents. ("Some good son paint my two hundred pictures.")

His infatuation with Lucrezia was the chief cause of his misfortunes. He knew she was bad for him and unworthy of his love, yet he welcomed his servility to his “beautiful Lucrezia that are mine.” He allowed her to dominate him, worked hard to get money for her and her cousin, and permitted her to carry on affairs with lovers. (“Again the Cousin’s whistle! Go, my Love.”) He was even willing to continue his infatuation into Heaven where he would still be surpassed by the other three artists “Because there’s still Lucrezia—as I choose.”

Artistically, morally, and emotionally Andrea was indeed responsible for his own fetters.

PART D

Question 12

Read the following poem, and then answer the questions below it.

THE GARDEN

Like a skein of loose silk blown against a wall
She walks by the railing of a path in Kensington Gardens,
And she is dying piece-meal of a sort of emotional anemia.*

And round about there is a rabble
Of the filthy, sturdy, unkillable infants of the very poor.
They shall inherit the earth.

In her is the end of breeding.
Her boredom is exquisite and excessive.
She would like someone to speak to her,
And is almost afraid that I will commit that indiscretion.

—Ezra Pound.

*anemia: a disease of the blood, ordinarily accompanied by weakness; the term is used here metaphorically.

- Why is the simile in the first line effective?
- Describe two symptoms of the woman’s ‘emotional anemia.’
- Lines 4-6 twist the Bible’s words: “Blessed are the meek, for they shall inherit the earth.” What was the poet’s purpose in making this change?
- Why do you think the poet chose “The Garden” as the title of his poem, instead of a title more closely related to the woman?

Many students failed to see the depth of Pound’s idea in the poem. It is recommended that students be given more opportunity to develop their thinking power in the interpretation of sight poems.

A suggested method of answering most questions of this type follows. The student, having made a statement of interpretation, should make a specific reference which clearly supports the statement.

The following answers received full marks:

(a)

The woman in the poem is obviously an aristocrat of noble breeding, a woman accustomed to silks and fine materials. Her existence is purposeless as she is of no more value than a piece of silk blown away by a strong wind. That wind is change.

(b)

One symptom of the woman's emotional anemia is her boredom, "exquisite and excessive". It is the boredom of the aristocratic rich society preoccupied with its own self and above displaying any outgoing emotions. Because "in her is the end of breeding", her sophisticated feeling of superiority restricts the people with whom she can associate. She would like to act like a human being but she is afraid. Her fear is the other symptom.

(c)

The poet's purpose in changing the Bible's words lies in his creating irony and sarcasm in this line. The Bible assures that the "meek" are blessed for they shall inherit the earth. Pound, however, in his mutilated version of these lines points ironically at the "meek" creatures to portray them as filthy, sturdy, and unkillable. Their only meekness here is their poverty. This touches the theme of the poem, the death of sensitivity and breeding and the rise of the plebeian, poverty-stricken masses. However, this is not what the Bible predicted, thus the ironic purpose.

(d)

I feel that the poet chose "The Garden" as his title because in the poem he describes the growth of the new ruling class, and the "rotting away", as it were, of the old. Since growth and decay are associated with a garden, it is very fitting that Pound should choose to call his poem "The Garden".

ENGLISH COMPOSITION

Since a separate paper in English Composition will not be written by any students in 1966, the comments and suggestions in this section of Circular S4C are included in order to provide sound criteria which may be of assistance to teachers in the grading of essays during the year.

For the past several years the marking committees for Grade 13 examinations have noted a continuing improvement in the students' written expression on both the English Literature and the English Composition papers, and have attributed the improvement to increased emphasis by the Department of Education and the classroom teachers on good writing programs throughout the school year. Students have frequently revealed unusual background and distinguished ability in style and vocabulary, and most students, including those who may not reveal talent in writing, have organized their essay material into satisfactory paragraphs with an effective introduction and conclusion.

Students will still need constant encouragement to adhere to the essay topic chosen, to remember the importance of detail, to choose topics of particular interest, or those within their range of experience, and to avoid the introduction of irrelevant comments.

Suggestions and recommendations for the marking of English Composition were mimeographed in 1964-65 and were sent to teachers and to the chairmen of marking seminars which were held in each section of the province. These suggestions are being included in this Circular for the guidance of all teachers and for the assistance of heads of departments and all others who take leadership in workshops or marking seminars throughout the province. A summary of general standards and techniques for the grading of essays, examples of major and minor errors, and graded sample essays follow the general suggestions and recommendations. The criteria and techniques for the marking of essays have been established over the past several years by groups of experienced, competent teachers working in committee to ensure sound standards and a desirable degree of uniformity of assessment consistent with the necessary flexibility to allow the marker to give credit to the student who has unusual creative ability. Some sample essays written by students in past years are included for class or seminar use.

SUGGESTIONS AND RECOMMENDATIONS FOR THE MARKING OF ENGLISH COMPOSITION

1. Teachers should organize their writing programs so that an adequate number of essays during the year are carefully read by the teacher as suggested below, although not *all* writing done by the pupils need be marked in detail. Unless the program of writing and grading is well organized to assist students to improve their expression and organization of ideas, students will not profit sufficiently from the time spent by the teacher in the reading and marking of essays.

Recommended methods of assisting students to improve their writing include

- (i) a study of ways in which topics may be developed.
- (ii) a study of the development of essays written by good authors, and of some of the sample essays included in Circular S.4C.
- (iii) class discussion of the students' essays.
- (iv) written correction or improvement of weaknesses in structure and diction which have been noted by the teacher in marking of essays.

When essays are being carefully graded, the teacher (i) should use the usual marginal notations and (ii) should add a final comment at the end of the essay for the assistance of the student. This comment should be positive in tone, mentioning, *first*, good qualities and improvements which may have been observed and, *second*, weaknesses noted and constructive suggestions for improvement.

When essays are to be discussed orally with individual students, a few pertinent written comments, for the review of both teacher and student, should still be included.

2. Topics for essays should be chosen carefully to suit the grade level, the maturity level, and the interests of the students in the community concerned. Topics for short essays should be narrow enough to allow for development within the scope of two or three pages. For students without the advantage of a good reading background, topics demanding a simple clear analysis of a problem are more suitable than those which are more complex.
3. Guidance to students should give greater emphasis to *improvements* in sentence structure, such as the subordination of minor ideas, and the achievement of clarity, precision and emphasis, rather than the use of imprecise or "flowery" language.
4. All teachers of English should make a careful study of major and minor errors as listed in Circular S.4C. This study should also form part of the required preparation before teachers take part in recommended in-service training seminars in the marking of English composition in an individual school, and in larger groups consisting of several schools in a city or district.
5. All teachers within a school should agree upon the use of a simple set of marking symbols which can be given to all students in the school. This procedure provides the desired continuity from grade to grade without undue confusion to students and is an important time-saver for teachers.

Major errors should always be stressed by some simple method, such as double underlining or square brackets, in order that students may

receive the necessary guidance to assist them in the elimination of these serious errors from their writing. In the senior grades *all* errors in structure, usage, and spelling should be called to the attention of the students in essays which are being read and marked carefully by the teacher. In junior grades the teacher will sometimes assess a piece of writing according to the pupils' achievement in any one aspect of writing which has been studied in class, such as, unity, emphasis, or the use of vigorous diction, and will not discourage the young student by over-emphasis on all errors noted in an essay.

6. Teachers are asked to note in Circular S.4C the comments on the grading of essays in which students have made major errors of different types. Essays which contain these errors may or may not be graded as failures since other qualities in the essays must be taken into account.

Marking Seminars

Suggestions for chairmen of marking seminars include the following:

- (i) mimeograph a variety of essays for marking by the group;
- (ii) ask teachers to mark each essay and give their reasons for the mark assigned (both merits and weaknesses);
- (iii) discuss gradings and comments orally;
- (iv) read the grading which has been assigned by a committee of teachers who have graded the essays earlier; or for essays mimeographed from Circular S.4C, read the final grading and comments for comparison with the established standards of Departmental marking committees.

The Teachers' Comment

The following helpful comments appeared at the end of several essays written by Grade 13 students in 1963-64. Teachers will note that the tone of each comment is positive and encouraging and that the marker makes very definite suggestions for improvement.

Topic: "Rights and Responsibilities of a Canadian Citizen"

Your essay is full of good, solid facts and it is arranged in an interesting manner. You have, however, dealt almost entirely with *rights* and you have neglected to develop the associated responsibilities.

Topic: "Camping Out"

A very good story. The atmosphere of fear and foreboding is well built up and maintained. Your weak punctuation, grammatical slips, and poor spelling call the reader's attention to these errors and hence the spell is broken many times. You *can* and *must* master these problems. When you do, you will be writing *very good* prose.

Topic: "The Art of the Movie"

The idea of the topic was for you to compare and contrast the book and the movie. You have merely commented upon the movie! Thus, your essay is not on topic. This is the reason for the failure.

Topic: "The Car and Our Way of Life"

Marilyn, right from the beginning you do not set up any basis for your argument. This topic requires you to discuss the *importance* of the car to the modern man; e.g., transportation, prestige, travel, etc. You have made things virtually impossible for yourself by posing the question which you must answer. The question is not necessary and would be a very difficult question to answer, especially the part about our way of life being a product of the car.

The essay really has nothing to say about the topic; thus the mark is low.

Topic: Title had been omitted by pupil

Your essay is interesting and it is good. Certainly the mood of despondency, of utter frustration, is clear throughout. There is, too, unity of thought, but the line of this thought is difficult to trace in the impressionistic style in which you have chosen to write. You are here using the stream of consciousness technique, a technique which seeks to reveal the *whole* man through the maze of often unrelated and fragmentary thoughts, and impressions which assault him almost every minute of his existence. You might read some of Virginia Woolf's novels; e.g., *To the Lighthouse* to see how this technique works in a novel.

Topic: Editorial: "Building Our New Schools"

You bring up some good points, but you do not develop most of them sufficiently. An editorial must be *absolutely clear* in all respects. I would have thought that a person choosing this topic would deal with the inclusion of new facilities for advanced or new teaching techniques.

The Essay—60 marks.

A. GENERAL STANDARDS

The following have been, in part, the general instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged first on its merit and then penalized for its errors.

3. Prejudice must not influence the judgment of an essay's content *or* of a valid style not congenial to the reader's taste.
4. *Serious irrelevance may cause the essay to fail.*
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity, provided that it still displays the introduction, main body, and conclusion of orthodox essay structure.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the student's style.
8. For serious plagiarism an essay shall be graded zero. Plagiarism includes *excessive* borrowing of structure, language, or imagery from other works; e.g., the borrowing of an Ellery Queen mystery plot for an essay on "The Unexpected Guests." Borrowing of key ideas or images is permissible, provided that they are attributed to their original authors.
9. Distortion of fact or of expression will affect the preliminary mark of the essay (see below).
10. *Acquaint yourself thoroughly with the Check Chart below.* Attempt first of all to justify your assessment of an essay in terms of its criteria. Next take note of any particular virtues or deficiencies the essay may display, e.g., The essay has *unity, coherence, evidence of organization* and *some merit in content*, (i.e., Third Class). However its occasional immature style is noted, and two important errors in fact reduce it to a Credit on preliminary reading.

B. GRADING

I. Technique of grading

Stage A.

Read the essay and give it a preliminary mark.

1. Indicate this mark at the end of the essay by writing it at the right hand side of the page and circling it.
2. Try to sympathize with the spirit and intention of the writer and to understand the essay as a whole before assigning *any* mark.
3. Try to disregard spelling, grammatical, or other mechanical errors in arriving at this preliminary mark. (These errors are handled at Stage C.)
4. In deciding on a preliminary mark look first for *unity* and *coherence*. If an essay has only these, the preliminary mark should be a pass.

Additional merits required for higher preliminary grades are *interesting material, sound facts in exposition, evidence of organization, good paragraph structure, sentence variety, rhetorical devices, (intelligently used), precise diction, and a general impression of clarity and forcefulness. Use the Check Chart Below.*

5. *Distortion of fact or of imagery or expression* (not grammatically wrong) are taken into account in the preliminary mark. Place a question mark over erroneous fact and a light wavy line under distorted or dubious images or expressions—e.g., Mother's cooking was a fantasy which hurled us into a trauma of delight. (distorted imagery). It was the dog of my uncle. (distorted expression or unidiomatic English).
6. Mark an irrelevant essay on its *apparent* topic at this stage, ignoring the irrelevance. Reduce it according to the seriousness of its irrelevance at Stage C.

Stage B.

Re-read the essay and mark all major and minor errors. (See lists below.)

Stage C.

Give a final mark.

Set the final mark, taking into consideration the following points.

1. Do not penalize for its brevity an essay that falls short of the required 300 words. Content is more important than length. Do not penalize an essay that exceeds the required length *unless* it is unduly wordy or "padded".
2. Over-punctuation or under-punctuation that is not a major error should be considered in relation to a student's style.
3. For the effect of major and minor errors on preliminary mark, see top of Check Chart below.
4. An essay written in one paragraph, *or* an essay apparently adapted from a published work, *or* an essay barely begun *or* far from finished *or* a *seriously* irrelevant essay, will ordinarily fail or be greatly reduced in grade. N.B. An essay that is slightly irrelevant *may* be penalized up to half a grade. Do not mistake faulty proportion for irrelevance.
5. *State the reasons for the mark assigned on every essay.* Use of the Check Chart below will help teachers to develop a communicable standard code of assessment, although it is understood that each essay will also require additional individual criticism.
6. *Prejudice* must not influence your decisions on content *or* style.

N.B. *Generally accepted marking symbols*

- (a) *Major error* — marginal symbol and double underlining or square brackets at point of error. GR (grammar) and SS (sentence structure) are symbols widely used in marking.
- (b) *Minor error* — single underlining at point of error.
- (c) *Error or distortion of fact* — question mark over material.
- (d) *Distortion of image or expression* — light wavy underlining.
- (e) *Sentence which cannot be analysed* — square brackets around sentence, and SS in margin.
- (f) *Faulty paragraphing* — P. at point where paragraph should begin, and check-mark in margin.
- (g) *Spelling* — encircle word and write “sp” in margin.

N.B. Teachers may decide on a small number of other symbols according to the needs of their classes.

II. Check Chart

Use this chart in determining your preliminary mark (Stage A above). *A thorough acquaintance with its standards* will help you to prevent serious injustices in your marking.

Check Chart: Grading of Essays

Note 1. For your convenience, the effect of major and minor errors on the final mark (Stage C) is included here. (Do not invent major and minor errors, or claim pet minor errors to be major errors. The lists of common errors follow the Check Chart.)

Three major errors *of different types*, or many examples of a single major error, or frequent minor errors of different types, or a combination of any of the above categories,

WILL MOVE THE ESSAY DOWN ONE GRADE AT STAGE C.

Note 2. For irrelevance, see Stage (B) (6) and Stage (C) 2 above.

1. *Failure (Below 30 marks, 0-49%)*

- commonplace content, little organization, serious defects
- *very defective essays* — below 24 (40%)

Note. An inadequate or immature essay with *few errors may fail*.

2. *Credit (30-35 marks, 50-59%)*

- commonplace content, *unity* and *coherence*
- no positive merits, other than *unity* and *coherence*
- comparatively free from errors

3. *Third Class (36-39 marks, 60-65%)*

- *unity*, *coherence*, *evidence of organization*
- *some* merit in content or style, but lack of vitality

Note. Subject matter *may* be commonplace if there is some *merit* in style.

4. *Second Class* (40-44 marks, 66-74%)
 — competently handled, *interesting*
 — *definite* merit in content *or* style and some vitality
5. *Low First* (45-50 marks, 75-84%)
 — definite merit in thought: *something to say*
and
 — definite merit in style: skill in vocabulary, effective sentence structure

Note. A *thoughtful* essay in *plain straightforward* style or a whimsical essay cleverly handled may be a Low First, or even higher in truly impressive cases.

6. *Middle First* (51-54 marks, 85-90%)
 — *excellent* in content: comprehensive and intimate knowledge, freshness or depth of thought
and
 — *excellent* in style: skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values
7. *High First* (55-60 marks, 91-100%)
 — distinguished
 — marked individually in content *and* style or unusual maturity in thought *and* expression. (Usually such an essay makes a deep impression upon first reading. A second reading confirms its excellence by revealing consistent maturity of thought and completely controlled organization, rather than a momentarily striking display of isolated brilliant ideas or of unusual background knowledge.

C. EXAMPLES OF MAJOR ERRORS

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.
2. (a) Dangling or misrelated participles, or gerunds or infinitives, or other modifying sentence elements; e.g., He died in 1952, making him fifty years old.

Entering the room, his eye was struck by a large picture.

To keep the bicycle running well, it should be oiled frequently.

On approaching the island, a high cliff can be seen.

Partly blameable on the bluejays, we were awakened early.

Note that “considering”, “regarding”, “concerning”, etc., may have the function of prepositions; e.g., Considering his qualifications, the position was a suitable one.

Do not penalize such statements as the following:

Talking of elections, who will win this year?

Allowing for exception, the rule may stand.

Twelve men were saved, not counting the captain.

(b) Dangling elliptical phrases and clauses; e.g., (i) When on top of the hill, the distant town could be seen. (ii) In early childhood, my grandmother took me to church.

3. Failure to make the verb agree with the subject.
4. Failure to make the pronoun agree with its antecedent; e.g., The sale of tickets far surpassed those of last year. *Note:* (i) The use of the plural pronoun after “everybody”, “anybody”, “anyone” is considered only a *minor* error (See D(5), Minor Errors.) (ii) The word “none” may be either singular or plural.
5. (a) Use of pronouns without a recognizable antecedent; e.g., July 14th is a national holiday in France; *they* always celebrate it very elaborately.
 (b) The antecedent, however, may be an idea, not a single word, if the reference of the pronoun is unmistakable; e.g., The rules are not permanent, which is a pity.
 (c) The use of *which* is considered a major error when *which* has no recognizable antecedent; e.g., They were plumbers, which pays very well.
 (d) The use of *which*, *this*, or *that* is a minor error if the antecedent of the pronoun is ambiguous; e.g., He bought the book that was in the store *which* was very old. (See D2(b), Minor Errors.) Fighting leads to corruption. *This* (*that*) should be stamped out.
6. Illiteracies
 - (a) In diction, use of *two or more* of “anyways”, “anywheres”, “a long ways”, “irregardless”, “& etc.” A single example is a minor error.
 - (b) Verb forms such as “would of taken”, “done” for “did”.
 - (c) Faulty use of double negatives; e.g., I did not get no work done. It didn’t hardly rain at all.

(d) *Two* examples of adjectives used for adverbs; e.g., “real” for “really”, “sure” for “surely”. (Note that “slow” may sometimes be used as an adverb; e.g., “Drive slow”.)

(e) Errors in case, such as “between you and I”.

(f) *Two* examples of glaring misuse of words constitute a major error; e.g., lie, lay; sit, set; most unique. One example is a minor error.

7. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

(a) Sentences grammatically incomplete, *except when used for effect*.

(b) Ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

(c) Illogical constructions.

(i) Faulty subordination: Our clothes began to feel damp from the fog when we decided to build a fire.

(ii) Faulty co-ordination: a confusing combination of assertive and interrogative elements in the same sentence; “and which” or “and who” clauses, such as, “The day was delightfully cool, and which seemed ideal for our trip.”

(iii) Sentences exhibiting serious lack of unity: Eskimos are good hunters and they are few in number.

(d) “When”, “where” or “because” clauses incorrectly used as noun clauses. (Sometimes also called faulty subordination.)

e.g., I see where they had a flood in Texas.

An error is when you make a mistake.

The reason is because it is dark.

Note, however, the following correct uses as noun clauses:

I asked him when he was coming.

I know where you live.

(e) Comma Blunder:

Father and mother went shopping, father would have preferred to stay home. (Note that in narrative style the comma may be used between short closely related principal clauses.)

(f) Fused Sentences:

Failure to use any punctuation between two principal clauses not otherwise co-ordinated; e.g., he walked down the street he was a policeman.

(g) Faulty parallelism *involving sentence structure*; e.g., One must learn not only to give orders but also if one can take orders. (If principal or subordinate clauses are involved as above, the error is probably major.) (See Minor Errors.)

(h) "Hence," "therefore," "moreover," "thus," "however," used as connecting words between principal clauses; e.g., We were delayed at the bank, therefore we missed the train.

(i) Sentences which cannot be analysed. Place in square brackets.

D. EXAMPLES OF MINOR ERRORS

1. Confusion in the use of words—misuse of words—unacceptable coinage.

(a) If you are *sure* the error is the result of confusion, consider it a minor error. Otherwise mark it as a mistake in spelling. Note that *effective* coined words are acceptable, but not jargon; e.g., "bus-bulgers", may be acceptable, but "education-wise" and "know-how" are *not*.

"incredible" for "incredulous"—minor error
 "respectively" for "respectfully"—minor error
 but "prophecy" for "prophecy"—spelling.

(b) "So" for "very" except in dialogue in informal writing.

(c) "So" for "so that": He went home so he could study.

(d) "That" for "so"; He was *that* tired that he fell asleep.

2. (a) Vague use of pronoun "it"; e.g., It says in the paper that we are going to have rain.

(b) *Ambiguous* use of "this", "that", "which"; e.g., (i) He bought the book that was in the store *which* was very old.
 (ii) The new law results in confusion. This must be suppressed.

3. "Due" is *always* an adjective.
 Therefore "due to" used adverbially is incorrect; e.g., *Due to* lack of study, he failed in his examination. He failed *due* to lack of study.

Correct Use: His failure was due to inattention.

His illness *due* to tension was not serious.

4. "Like" used as a conjunction. The use of "like" as a conjunction is a colloquialism; e.g., He did like he said he would. They sang like they had never sung before.
5. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone"; "ambiguous which". "*One*" must be followed by the singular.

Incorrect: Everyone wore *their* best suits to the party.

Correct: Everyone was here, but *they* all went home early.

6. Misplaced or confused correlatives; e.g., He not only came to sing but also to play. He enjoyed neither his work or his play.
7. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than tonic.
8. Faulty parallelism involving single words or phrases only; e.g., He likes swimming, skating, and to ski. See C 7(g), Minor Error.)
9. Unidiomatic use of a preposition; e.g., He came in the room. He got some money off me.
10. Misplaced modifiers; e.g., He read the message written on the paper with a frown.
11. Single example of shift in tense, person, or number. Single error in sequence of tenses.
12. Frequent unnecessary use of the passive voice or needless shifting from active to passive.
13. Incorrect use or omission of hyphen. Improper syllabication is a minor error.
14. Faulty punctuation, if not a major error.
15. Unnecessary capitalization.
16. Period omitted at the end of a sentence.
17. Before the gerund, failure to use a possessive noun or a possessive adjective; e.g., There is nothing to be said against Bill (us) doing that. Correct: There is nothing to be said against Bill's (our) doing that.

RECOMMENDED MARKING SCHEME FOR THE PRECIS (Grades 11, 12, and 13)

- A. The précis should be marked first for content, and then for style.
- B. *Re marks for content*
 1. The candidate need not necessarily catch all the main ideas for full marks. Depending on the difficulty of the passage some leeway may be allowed; i.e., in a *difficult* passage containing 12 points, a maximum of 2-4 points leeway might be permitted *provided that the emphasis is retained*.
 2. Penalties should be applied to marks assigned as follows:

- (a) one mark deduction for every five words after allowing 8-10 words beyond the stipulated length;
- (b) one mark for each glaring distortion of a point;
- (c) one mark for each extraneous point;
- (d) one mark for two minor distortions.

C. *Re marks for style*

1. Full marks for style should be assigned to a précis that is clear, correct, concise, and coherent. On term examinations approximately one third of the total précis mark provides for a satisfactory assessment of style, and for a good balance of marks between content and style.
2. A précis which is merely a patchwork of phrases from the passage should be severely penalized on the point of style. The wording of the original need not be avoided when it is suitable for reproduction. Although a superior student may be able to write a précis clearly and effectively in his own words, précis involves the reproduction of ideas often best expressed in the words of the original.
3. Each major error should be penalized by two marks to a maximum of six marks.
4. One mark should be deducted for two minor errors of different types.

Question 2—THE PRECIS (20 Marks)

THE TWO-HOUR EXAMINATION IN ENGLISH COMPOSITION OF 1965

In not more than 85 words of connected prose, write a précis of the following passage. (Your final draft should be written on alternate lines.)

(¹) It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; it is proved to be so by man's finding in it his true happiness. (²) But the exercise of the creative power in the production of great works of literature or art is not in all epochs and under all conditions possible. (³) This creative power works with certain elements, with certain materials. (⁴) What if it has not those materials, those elements, ready for its use? (⁵) In that case it must surely wait till they are ready. (⁶) Now, in literature, the elements with which the creative power works are ideas; the best ideas on every matter which literature touches, current at the time. (⁷) At any rate we may lay it down as certain that in modern literature no manifestation of the creative power not working with these can be very important or fruitful. (⁸) The grand work of literary genius must be inspired therefore by a certain intellectual and spiritual atmosphere, an atmosphere not easy to command. (⁹) This is why great creative epochs in literature are so rare; because, for the creation of a master-work of literature two powers must concur, the power of the man and the power of the moment, and the man is not enough without the moment; the creative power has, for its happy exercise, required elements, and those elements are not in its own control. (238 words)

—adapted from *Essays in Criticism (First Series)*, by Matthew Arnold.

NOTE TO TEACHERS:

(a) A summary of main ideas from the paragraph is given below in the words of the original, as a guide in marking for content (matter). Markers should be careful not to undermark a completely re-written and reorganized *correct* précis.

(b) Read for sense. Points that do not make sense in the context are valueless.

The précis is worth 12 marks for matter (M) and 8 marks for style (S).

- I. *Count the words: indicate and circle* the number of words at the end of the précis.
 - II. (a) **MATTER:** 12 marks
 The précis is worth 12 marks for matter.
 - Award 1 mark for each of the *ideas* which the student has included, *up to 12 marks*.
 - Award + (½ mark) for a point partially correct. An extra + is worth 1 in total score.
 - Score by entering the number of each point where earned; e.g., 11, 14+ etc.
1. Undeniably (Sent. 1)
 2. creative activity is man's highest function (Sent. 1)
 3. (for) in it man finds true happiness (Sent. 1)
 4. Creativity in great art (literature) (Sent. 2)
 5. is not always possible (Sent. 2)
 6. Certain elements must be present (Sent. 3, 4, 5)
 7. In literature, creativity works with the best ideas (Sent. 6)
 8. current (at the time) (Sent. 6)
 9. Without these (modern) literature cannot be fruitful
 (important) (Sent. 7)
 10. A great literary work must be inspired (Sent. 8)
 11. by a certain intellectual (and spiritual) atmosphere (Sent. 8)
 12. not easily commanded (Sent. 8)
 13. Great creative epochs in literature are rare. (Sent. 9)
 14. They need the power of the man (Sent. 9)
 15. and the power of the moment (Sent. 9)
 (2 marks or 0)
 16. The artist cannot control these elements (Sent. 9)

(b) *LENGTH*

Deduct 1 *mark* (From M) for every 5 words, or fraction thereof, in excess of 90:

$$\begin{array}{rcl} 91 - 95 & = & -1 \\ 96 - 100 & = & -2 \\ 101 - 105 & = & -3 \text{ etc.} \end{array}$$

III. *STYLE*: 8 marks

(a) Marks for style are to be awarded according to your estimate of the quality of the prose, particularly its coherence. Estimate of style value must not be influenced by major or minor errors, which are to be deducted later from S. See (b).

(b) Deduct 1 mark for each major error, 1 mark for two minor errors of different kinds, 0 mark for a single minor error. Maximum deduction (E) = 4 marks from S. Calculate the *précis* mark by an equation (at the end of the *précis*):

$$\begin{array}{rcl} (14 = 12 M) & & 12 M - 3 L = 9 \\ & & 5 S - 1 E = 4 \end{array}$$

13

SUGGESTED ESSAY TOPICS

The following list of suggested essay topics compiled by the teachers on the Consultative Committee in English for 1962-63 is included for teachers' use. This list is not intended to be comprehensive, but may serve as useful assistance in the assignment of essay topics of various types.

Formal essay

Who should go to college?
Prospects for disarmament
Education for the space age
History—a lesson or merely a record?
The folly of anger
The art of self-delusion
The schools of tomorrow
The car and our way of life
Canada's part in the U.N.
State Medicine—its advantages and/or faults
A good novel deepens one's understanding of human problems
Life itself is an education
"Imagination" is a higher form of commonsense
Victims of automation
Pollution—Canada's heritage
Canada's role in a shrinking world
More leisure . . . for what purpose?
Slander of education in the press
"Life is not a goblet to be drained,
But is a measure to be filled."
Changing tastes in music
Snobbery

Disturbing factors in Far Eastern politics

Informal essay

The trials of a waitress (or some other role of summer employment)
Other people's ambitions for me
Lovable but provoking!
On educating one's parents
Grandfather's (or grandmother's) childhood recollections
Co-education: a mixed blessing
The joys of giving
Turn off that T.V. set before you lose your mind!
Looking back on today
The fascination of the difficult
Everyone is a snob about something
A teenager looks at himself
On eating out-of-doors
On being the youngest (or the oldest) in the family
Some people that would never be missed
Seeing without observing
Canadians are physical wrecks!
Quiet moments

Descriptive narrative

Seen from the air (or underwater)
 I'm a door-to-door salesman
 Our tourist attraction
 A trip I'd like to take
 The day I borrowed Uncle Roger's car
 The portage
 A forest drama
 The eighteenth hole
 An experience I'd like to forget
 Rehearsing the play
 Reception for a hero
 Water sports
 My experience on a farm (in industry
 or commerce)
 The charms of an MG (or some other
 sports car)
 Adventure on skis
 The bluffer bluffed
 Coquette
 Style conscious
 Winter rambles
 Adventures with a microscope
 A lovable eccentric
 The lure of the north

Editorial or short article

(one or more paragraphs)
 Speed, the modern killer!
 The power of the newspaper
 Women in government
 Art in public buildings
 Our recreational facilities
 Ethics in politics
 Segregation
 Good manners
 Can we curb juvenile delinquency
 through youth clubs?
 Why don't more people vote?
 Building our new school(s)
 What should we do about Quebec?
 Ambulances—a civic responsibility
 Should we have compulsory health
 insurance?
 Vandalism — the growing menace
 Our vanishing wild-life
 The right to strike
 Urban renewal — a public responsi-
 bility?
 Fads in fashion
 Vanishing freedoms
 Shrugging off our responsibilities
 The changing cultural scene in Canada

Literary essay

(the longer essay of 2000 words or more)
 The enigma of Hamlet
 "Dotage encroaching upon wisdom" —
 a study of Polonius
 Cleopatra as presented by Shaw and
 Shakespeare
 Caesar contrasted (with reference to
 Shaw and Shakespeare)
 Satire and irony in *Caesar and Cleo-
 patra*
 Hamlet — a greater tragic figure than
 Macbeth?
 Steinbeck (or some other writer) as a
 social commentator
 A comparison of two playwrights
 (based on three plays of each)
 A living Canadian novelist (or poet)
 Modern drama — reflection or dis-
 tortion?
 A book and the motion picture based
 on it
 The magic of words
 The conflict of like and unlike in
Wuthering Heights
 Parallelism and contrast in *Wuthering
 Heights*
 A review of a recent Canadian novel
 (or other novel)
 Shaw — social reformer (with refer-
 ence to any three plays)
 Pratt's imagery
 Other topics suggested by Curriculum
 S. 8.

Short story

Special delivery
 The late-comer
 The night the moon went out
 Len's Cove
 Fate takes a hand
 Voice in the fog
 Northern adventure
 Big catch
 High hopes
 Two and two
 Summer pirate
 Distance lends enchantment
 Lightning never strikes twice
 A story of human courage
 Lost
 A strange gathering
 The final door
 The face in the mirror
 A problem of size
 Outwitting a rascal

SAMPLE ESSAYS (final gradings are given)*Sample Essay No. 1—High First Class*

This is a delightful essay in which the writer's bubbling mischievous humour is revealed in sly little pictures that bring answering chuckles from the reader.

ON ASKING ADVICE

Any person of high-school age is continuously subjected to an unrelenting barrage of advice. All newspapers carry a column addressed to teenagers; churches organize lectures of subjects varying from dating to reading habits; teachers feel a special mission to bombard us with helpful titbits; libraries are well-stocked with books on manners for young people; and kindly old ladies enlighten us according to their wisdom. But nobody will tell me this; does my piano need tuning?

This instrument of mine is an enormous Victorian — respectable monster with decaying keys and one missing caster. I keep it in a room rented from a church near us, and make pilgrimages back and forth to practice and to teach my ten pupils. I have long suspected my piano of being off-tune. When I play it I feel ill at the spectral effect it produces. It was tuned at Easter and should not have needed it again for a year.

The worst difficulty in the matter is the distance from our suburban village to the nearest piano-tuner. It is around thirty miles from us to anyone who knows anything about pianos.

Consequently, I resolved to do what usually is only too unnecessary: ask advice. The first people to be called in were my parents, neither of whom, unfortunately, plays. My father was not going to be trapped into a definite stand and would say only, "I think there is a caster missing." My mother, usually eager to pitch veiled orders in my direction, limited herself to a criticism of the keys. Vinegar and water, she said, were just the thing — she knew, because she had seen it in an advertisement in a bus once.

Others were just as helpful, but not in the right direction. The only other music teacher in the village, dragged unwillingly in when I noticed her shopping, mentioned the glorious view I had of the lovely, lovely park (and the back of the railway yard, which she omitted). But the only comment she made on the piano was that vinegar and water were just the thing, dear, to take stains off keys, and she didn't really think it mattered if the piano were off-tune, as long as you didn't tell the children. The minister of the church, caught when tiptoeing along the hall, said he really would never know about the tune of pianos, but they were so glad to have my teaching the dear kiddies in their church, and he hoped I emphasized sacred music. It moulds their wee minds, you know.

I gave up. The piano-tuner was called in and drove from the city, at three times the usual rate because of the distance. Twenty-four dollars! He spent an hour or more carefully dusting the strings inside, mended three of the keys and put new ivory on Middle C key, which had been worn down to transparency. Then he played "O Canada" in the middle of the

piano, "The Maple Leaf Forever" at the top of it, and "God Save the Queen" near the bottom. As he played, I noticed three things: first, he didn't keep his fingers curved; secondly, there was a distinct rattle at the back of the piano; and thirdly, the old thing was so definitely out of tune that the three pieces were almost undistinguishable.

"I think that does it," said my last hope as he rose from the bench. "Nothing wrong with that piano except one caster missing, back there. And do you know what's just the thing for taking the stains off keys? Vinegar and water—I saw it in an advertisement in a bus, once."

Sample Essay No. 2—Middle First Class

Comprehensive and intimate knowledge of subject matter is the primary merit of this essay. Highly informative, the essay sustains the reader's interest in intelligent use of descriptive and expository language.

A CANADIAN PAINTER I ADMIRE

The Canadian painter whom I admire most is J. E. H. MacDonald, one of the leading members of Canada's famed "Group of Seven."

MacDonald was a true "man of nature" and was surrounded with the aura of the free and untamed land from which he drew his inspiration. He was one of the early exponents of the now accepted impressionistic school of painting which was founded by such painters as Lautrec, Gauguin and Van Gogh.

J. E. H. MacDonald's paintings greatly reflect the impressionistic influence on art. His brushwork is bold and dynamic, his colours are vivid, exposing the moods of his sketches. The rugged landscape of the North provided much material for this indefatigable "herald of the wilds." Trees become mighty organ-like masses of colour, rocks are magically transformed into paragons of solidity and lakes and sky complement the landscape in his paintings to provide a flaming tapestry of magic.

The vibrant moods created in MacDonald's canvases are far from subtle, rather they are filled with the nostalgia of the wilds and an overcoming feeling of melancholy. His perspective is full of depth and creates the feeling of vast loneliness which is characteristic of Canada's northland. His flaming hues of colour are juxtaposed with this brilliant perspective creating the jagged harshness of the land, yet the overall effect is one of quiet solemnity.

MacDonald's sensitive portrayal of the land with its changing seasons, and savage beauty gives to the viewer of his works a sense of understanding of the country and indeed of the man.

There is a notable absence of the surrealistic style which so often accompanies impressionism in MacDonald's paintings. This is easily explained by MacDonald's character. He was an honest and sincere man, a

lover of truth and this honesty so inherent in his character is vividly exposed in his "clean-cut" brushwork. Here we find no trace of the superficial or the false, only honesty and depth.

A look at one of MacDonald's canvases can only be described as a great and refreshing experience. His paintings are some of Canada's best diplomats in lands which are prone to look at Canada's culture with a dim view. Paintings such as the awe-inspiring "Solemn Land" truly portray to the world the rugged, undaunted spirit of Canadians.

Any artist who by his work can create his feelings in others is a great artist. MacDonald has done this with deep sensitivity and therefore can only be called great.

Sample Essay No. 3—Second Class.

This essay was awarded 43 marks out of 60.

WHY TRAGIC SUBJECT MATTER IN LITERATURE MAY BE PLEASING

Step into a library and scan the shelves of drama and fiction, or glance at a listing of plays being produced at various theatres, and you will notice that many of the books and plays are dealing with death, sorrow, or pain. At Stratford, last summer, the tragic drama of *Macbeth* was presented and thousands flocked to see it. A good proportion of books in the library deal with human tragedy; as examples, the *Mayor of Casterbridge* and *Wuthering Heights*.

Yes, tragic subject matter in literature must indeed be pleasing to many people.

Life in itself is tragic, or, as Stephen Leacock says "a mingling of laughter and tears". Thus tragedy appeals to people because it appears true to life and truth is always enjoyed. In the *Mayor of Casterbridge*, the death of Lucetta, although partly her own fault, appeals to us because we know such tragedy, in a different manner, may come to any of us because of selfishness and lack of foresight.

Because life is tragic we enjoy reading about someone else's troubles in order to forget our own. To sit down and pass a few hours following the lives of the two Catherines in *Wuthering Heights*, or to spend a quiet evening perusing the reversals of fortune which plague Henchard in the *Mayor of Casterbridge* are welcome interludes in the daily round of life.

Tragic works also appeal to our emotions and there is nothing which appeals more to many people, especially women, than a good cry. If this appears unbelievable, at least in the case of men, I'm sure you'll agree that it would do anyone good to allow his emotions free reign and to let his tensions disappear under the influence of a tragic novel. To forget our own troubles by becoming absorbed in those of *Macbeth*, who probably

has a great deal more to bear than any of us ever will, is very easy to do and probably benefits us greatly.

N.B. The next time you visit the library be sure to pick up a tragic novel or play and see if tragic subject matter is not pleasing to you.

Sample Essay No. 4—Third Class

Despite the few errors, this essay represents a prose style that is not to be encouraged. Excessive use of a cloying figurative language, and mawkish sentimentality reveal lapses in taste that cannot be considered acceptable.

THE HOUSE I AM GOING TO BUILD

I am going to build a house someday, a house that will endure with me the sunny days and stormy nights of the three score and ten that I have been granted. It must grow, like a rose, from a hidden simple root, to a thorny, beautiful stem, but there are, near the end, an array of blossoms more fragrant than Paris perfume, more colourful than a rainbow, more delicate than a dew drop.

I cannot picture the house itself clearly, and yet there are several features which must be present. Near the house is a tinkling stream, where minnows dart and play, and bubbling waters live and laugh at rounded, silent stones. On the other side of the house is a meadow of long grass that ripples in the wind, and tosses sunbeams back at the sky. Around these, and up to the house, sweep the evening night wind. They bring to the house the mysterious fragrance of woods and fields, clover and evergreens.

But the house itself is most important. I know there are stairs for children's pattering feet to climb, and many rooms for them to run in and out of on those days when the sky weeps tears to freshen the earth. There is a large window on the east, and an equally large one on the west, for they will be the picture frames for a thousand sky-streaked sunrises, and a thousand burning sunsets. There is an attic high in the peak of the roof, and there is a cellar far in the depths of the foundation. Attics are for exploring and for children's make-believe worlds, and some of the sweetest blossoms of my life will be found there. Cellars are to make things in, and to run and shout in on cold and stormy days. From here will come perfumed petals to sweeten the dusk of twilight, when the nimble heart is willing, but the tired feet are not.

Still, there must be some intangible nectars that permeate the atmosphere of my house, and make it a glowing reality. A generous sprinkling of love must flow from room to room, and never evaporate. A singing joy will be born that will make the house rebound with laughter and happiness, and that will echo to the sun and to the sky and to the world. Also there must be tears, and there must be sorrow. They will be always present, but never readily visible, and always scattered thinly. Tears of joy, tears of

sorrow, moments of ecstasy, moments of pain are all mingled into a nectar that gives delight and breathes remembrance until that time when it needs to no more.

Finally there are the last frills, which are indispensable. In a kitchen there is a woman who smiles with her eyes and sings with her heart, the mother of my children. And the children are there, in the sparkling of youth, and of babyhood, crawling on the floor, running on the stairs, sprawling on the sofa. This is my house. It will takes years to build and it will take toil. There will be heartaches, and there will be despair. Yet, when I am finished, this will not only be a house, it will be a home.

Sample Essay No. 5—Credit

Despite its unity and relevance, this essay is commonplace in content and in expression. The original tentative mark was a middle third, but in view of the numerous minor errors, it was reduced to a high credit. The descriptive writing lacks imagination and liveliness, qualities which are absolutely essential in a good descriptive essay. Teachers are advised to study an essay such as this in class and to make clear to the students why such writing is barely acceptable.

MY BEDROOM

My room is the smallest in the house with the exception, of course, of the bathroom. It is a gaily decorated room of bright turquoise walls, outlined by startling yellow woodwork. The headboard and matching night tables, which I built myself, are of white pine; the desk and the chair are of some similar light wood. All this furniture contrasts neatly with the darker, blue background of the wall. In short, my bedroom is a standard-sized, standard-shaped, standard-coloured, room.

On most occasions, you could enter my bedroom and find it quite orderly. Perhaps there would be a very thin, unnoticeable film of dust on the light desk, but the desk would be neatly arranged with multi-coloured books and inside the drawers would be stuffed the papers and notes from which I must gain my enlightenment. The bed may be slightly deranged, but the bedspread would cover all that. The floor might be a little messy with the fluffy dust which collects under one's bed, but the large grey rug could soon hide that. The headboard would easily be kept neat, because, whenever I finished reading a magazine or a novel, I would remove such literature to the shelf in the upper reaches of my closet. Ah, my closet! It would be here that you might be disappointed, here in the "skeleton in the closet" of my room. In fact you would probably wonder how so much could be packed so tightly in so small an enclosure. On the buckling shelf above the clothes rack are stacked multitudes of ancient textbooks, jigsaw puzzles, badminton rackets, and battered old models of ships and airships. This is how my bedroom would strike your eye during the normal course of time.

During examination time, however, my bedroom dons a new personality. No longer is it the warm friend who holds me through the night, no longer is it my haven and my refuge. At this tragic time my bedroom becomes an impersonal surrounding like the inside of an office. My furniture is moved about so as to make pacing room for the pending hours of cramming, the desk is now piled with note-jammed textbooks, and my bed is deranged, the covers in a mangled heap lying unattended about the centre. During the period of study no one dares enter my bedroom—not even to clean it up—lest they misplace some important note or destroy some insignificant looking scrap of paper which might hold the key to my Algebra examination. My room degenerates into a paper-strewn dust-laden den, in which, little aware of its appearance, I plod diligently onward toward my goal.

Thus may one see my bedroom in two phases of appearance—my neat orderly room of everyday, or my dissheveled room of the era of panic of the night before an examination.

Sample Essay No. 6—Poor

This essay was seriously defective in style. The merit in the thought could not save it from failure. The essay was placed under twenty-four marks.

COLOUR IN MODERN LIFE

Colour, whether or not we stop to realize it, plays a very important part in our modern living. Have you ever stopped to realize what an important roll colour plays in our everyday living? Twenty years ago colour was something that had not be thought of for anyone but women.

In the field of clothing for instanse, women had alway, or at least up until recently held almost a monopoly in bright coloured clothing. Now however if you were to go on any golf coarse or playground or beach you would find men attired in pants whose colour ranged from navy blue to baby blue and pink. Women say this is a shameful state of affairs but they do not stop to realize that in the years past they worn colours some of which are far beyond the realm of realism. It is true that in twentys mens clothes had a touch of colour but this quickly faded out. If it had not been for the depression and the war I think mens clothes would have become more colourful long ago.

Colour has not alone been confined to clothes, through a careful study scientists have found that certain colours represent certain things. For instense they discovered that men who work in factories are more careful around machines painted red than those whose colour is conventional, also they have discovered that a brown box is much harder to lift than a green box of identical weight. This is all in the mind of the worker true, but if this can be done it shows the possibilities of colour in the future.

Colour, scientists have discovered, also plays an important part in our food. Where people who have volenteered to take certain tests were

fed bluish steaks these people reported that the food lacked is characteristic taste. I am sure that I myself would not like to eat red marked potatoes or purple cabbage salad.

Sailors for years have used coloured flags to transmit messages whether they were storm warning or who the captain of the ship is. Colour on shipboard plays a very important part. When warning red is flashed danger is at hand. This is only one example of what colour means to a sailor.

Colour also means a lot to people who sell thing to the public. A manufacturer of a glass liquid cleaner for instance must consider a lot of things. First of all what colour would a housewife like the cleaner to be white, orange, pink, blue, or red. What colour can or bottle should be use, he must decide the colour of his label. All these things enter into the sales of a new product on the market.

Colour is also used to show our loyalty. In our clubs within our school we have our colours, our school has its colours. This continues up until we have the red white and blue to which everyone in North America shows his or her loyalty.

It is easy to see that have in the past as well as in the present placed a very great deal of support to colour. When we stop to consider the thousands of things that we use colour for now that we wouldn't have thought of twenty years ago, it is only then that we realize the wonderful opportunities that there is for colour in the future.

A list of words frequently misspelled on past Departmental examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on papers in all subjects. The spelling authorized by any standard dictionary is accepted in the marking of the final examination papers.

abandoned	appears	canvas
abandonment	arbitrary	category
accommodate	athlete	cereal (serial)
accustomed	audible	ceremonies
achieve	balloon	challenge
acquaint	barrenness	chaos
acquire	beckoned	circumstances
adequately	believed	clannish
aeroplane (airplane)	beneficial	coarse (course)
aggression	brilliant	coherence
aisle	buried	colonist
alleviate	business	colourful
always	bustle	coming
ambiguous	buy (bye, by)	comma
amiable	callous	communication
antecedent	camouflage	comparatively
apartment	Canadian	completely

conscience
 conscious
 continually
 controlled
 convenience
 copyright
 criticism
 cruiser
 curiosity
 curriculum
 definitely
 desirable
 despair
 develop
 dictatorial
 different
 feasible
 feminine
 foreboding
 foreign
 forgotten
 forth
 forty
 friends
 frivolous
 fulfil
 generously
 gossiped
 government
 grateful
 grisly
 hazardous
 here (hear)
 heroes
 illiterate
 illuminate
 imagination
 immaculately
 immediately
 immensely
 immigrant
 laboratory
 later (latter)
 lead (led)
 leisurely
 loneliness
 loose (lose)

luxuries
 magic
 magician
 magnificent
 manoeuvre
 mantel
 marvellous
 (marvelous, U.S.)
 memento
 minor
 murmur
 mutual
 neutrality
 nineteen
 noisily
 nonsense
 noticeable
 nowhere
 occasionally
 occurred
 occurrence
 of course
 offered
 omit
 opinion
 parallel
 parliament
 pastime
 performance
 personal
 personalities
 persuade
 pertinent
 planetary
 plausible
 pleasure
 plural
 populace
 possessed
 prairie
 preceded
 prefer
 preference
 preferring
 presence
 privilege
 proceeding

professional
 pronoun
 psychological
 pursue
 questioning
 quit (quite, quiet)
 radical
 really
 receive
 recognizing
 recuperating
 referred
 relative
 relevant
 religion
 resemble
 resources
 respectable
 restaurant
 rhyme
 rhythm
 ritual
 safety
 satisfactory
 scene
 screech
 seize
 sense
 sentence
 sentinel
 separate
 serene
 sergeant
 shining
 shiny
 significance
 silhouette
 similar
 similarly
 site
 siz(e)able
 skilful
 skiing
 slogan
 socialite
 solemn
 source

spectator	toleration	unmercifully
speech	torrent	until
stubbornness	tragedy	useless
succeed	transferred	veritable
successful	trapeze	violator
superintendent	travelogue	visitor
temperamental	treacherous	weird
tense	tries	where (were)
than (then)	truly	whether (weather)
there (their)	tyrannical	woman
to (too, two)	uncontrollable	women
together	universally	writing
		yield

General Notes

1. The précis is of great value to the teacher of English as a technique for fostering in students the ability to interpret prose and poetry, and to develop skill and accuracy in English expression. Précis work should be included in courses of study for all three grades.

2. It is recommended that teachers of Grades 11 and 12, as well as of Grade 13, give careful thought to training their students to avoid the weaknesses summarized in this memorandum.

- (a) Close attention should be given to directives in the English literature section. Students need more practice in analyzing questions and in organizing and writing essay-type answers. Good class discussions must be followed by well-supervised written work if the student is to learn to organize his thoughts and to express himself with clarity, precision and care. Students who are not given a sufficient number of mature writing assignments on the various aspects of the literature course from Grades 11 to 13 cannot realize their full potential on an English examination.
- (b) Students should be given much practice in organizing and writing essays of all types: formal, familiar, and argumentative, descriptive, descriptive narrative, literary, editorial, and short story.

Courses of study in Grades 11, 12 and 13 should be organized to include the reading, studying, and writing of several types of essays each year.

The summary of major and minor errors, notes, and suggestions in this circular, with a few modifications, serve equally well for all three academic grades.

3. A more extensive supplementary reading programme with some emphasis on independent reference reading and research, now possible through enlarged library facilities in most schools, should provide a possible solution to problems of immature comprehension and inadequate vocabulary.

4. In order to provide facilities for literary essay assignments to pupils of Grades 11, 12 and 13, teachers are advised to build up the pupil reference sections of the school library in such fields as the novel and the drama.
5. While the objective test may be a useful means of testing certain small areas of term work, and for remedial work, teachers are cautioned not to over-use objective test techniques to the detriment of training in essay-type answers.
6. During the marking of term assignments, teachers are advised to discuss with their students variations between English and American spellings.
7. In a discussion of Shakespearean tragic drama, students are sometimes confused by the apparent conflict in the meanings of certain literary terms as used by critics. Climax may be defined as the point in a drama where the intensity of the emotions reaches a peak, and crisis as the turning-point in the action. Some critics use the terms "climax" and "crisis" interchangeably, but the Greeks referred to climax as an emotional point and the crisis as a structural one.
8. Teachers are referred to Curriculum RP-S4 English, pp. 21-23; 138-150, and Circular 58 (Grade 13 Reference Book List), for titles of recommended reference books.

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